

Gaze and Voice as Love Objects
By Slavoj Žižek

I. The Voice in Lacan

I was preparing a set of articles on Lacan. Now I do not remember writing this. It is an attempt to collect Lacan in a contained period of Soviet Union, when I was in the University of Slovenia, and in a separate section, not allowed to meet students or teachers. I was in this state when I wrote this. I call this experience voice in Lacan. I just name this period as voice. I mean it is traumatic and I even have anxiety and I wait in a room cabin, and keep writing down notes on Hegel and feel silence, and this silence becomes an anxiety. I call this love in Lacan.

Therefore there is love, and there is anxiety, and traumatic encounter awaiting a man. He is going to fall in love.

II. From Voice to Gaze, is this room a Panopticon

Then I kept visiting the psychoanalyst Jacques Alain Milner. We had sessions, written on letters sent to my friends, who I met for the session. I call it like he does a session. Here I simply spend time, reading a novel and waiting in a hospital for the simple process of therapy. I am writing my notes down, and I call this gaze in Lacan. I call this Panopticonic gaze. When the whole of Soviet Union, it is presently 1989, is about to fail I hope, my life becomes a panopticonic power relation to the state.

III. Recent Writings on Psychoanalysis (2021)

I have recovered a love in my life. I am in life and I am in love. It is not a traumatic encounter, like Sirohi's first true full time lover. It is more normal, daily life as always, but with a sublime. Her voice, her gaze, which I call a Sirohian interpretation. It is that the world is according to Sirohi, always a world, but also a complete semblance. He reads Jacques Alain Milner to mean, there is only semblance. But this semblance is pure. It is like a white May 68 morning, he used to have in an Islamic neighbourhood he grew up in.

IV. A Marriage, That is Love

Then of course Sirohi stops us from getting married. I would have done it, and felt accomplished. I would have even been happier. But Sirohi is in love with about 50 women, he manages them in Islamic and Christian even Parsi traditions. He is always teaching them the recent sciences, or philosophy, finally even the nature of things. He tells me remain with her as a fiancée. The word wife is not a good word. It is fiancée. Here we have a joke, with 50 fiancées, is Sirohi even close to telling us his truth. I mean here this is absolute. I call this the zero-level of an Idea, an absolute. I imagine it as a simple daily meeting, that is Communism and the absolute.

V. Inspiration

Psychoanalysis is in Lacan, Milner told me, a negative semblance. It is as Sirohi argues, a type of negation, which is antagonism. Now Sirohi adds to this a minor tradition he calls his own, a poem of antagonism. It is anxiety and traumatic encounter with antagonism. I think he means, that the failure, deadlock, and even then crisis of love or even daily production process under Communism, is then a traumatic encounter with desire. Sirohi brings desire to the forefront, keep your desire. He is known this way. When asked how he would live if he were alienated, alone with one woman, even in suicidal depression or anxiety, because of the bond with an object a, he says he would persist, and never leave her.

VI. Daily Life Under Indian Communism, Notes on Conversations on the Voice

So Communism is finally here. I hear that Sirohi incessantly wants to meet. For him it is a daily life. Today he confirms logic intends that we meet, he is fully organised on the matter. He thinks it will happen eventually, very easily, His argument goes to Mao Zedong and his principle contradiction or something. I am thinking of meeting Sirohi of course, but I am more interested in psychoanalysis as Shad keeps arguing on the other side. It is a process of overcoming deadlocks. My deadlock is that I cannot speak to my lover, Catherine. I keep checking up on her, that is all.

I call a voice, a telephone or mobile phone voice. It is some type of minimal speculative voice, it just keeps the desire. It is like a psychoanalytic tension in Sirohi, this phone voice. I mean he is always on the phone.

VII. Gaze and Voice - Panopticon in Sirohi

We hear Sirohi talking to Ambedkar, and he is always talking about people who are lying, or abusing women, even talking about sex as a act of crime. He knows one of them very closely, he spent 2 years doing drugs with the man. He calls this the gaze, the panopticon, when a woman is hurt. He cannot stand the idea of his lover, an Islamic young woman being hurt by a man. He cannot live with that.

VIII. A Set of Scenes - Sirohi speaking in Farsi

Sirohi these days is following an Iranian tradition. He is speaking in fluent Farsi. He keeps pronouncing the language between the abstract level, which is like French and the concrete level like Farsi itself, and then he orders a philosophy. He wrote it. I want this to be known about Sirohi's unfathomable abyssal dimension.

"Le Qura at Bible en ast Fundamentalism, en ast sentit dast Elementalitie o Furan

This statement in Farsi, can be interpreted in grids of sets, science and the Quran, existence and events. If one places it in this structure, one produces philosophy in Farsi, an idiom for new types of philosophy. I interpret that the Quran is finally a logic of driving in a car, and finding a event like stepping out of the closed door, and following life in a scene, where I am waiting for a lover, to arrive in her Hijab, or in her skirt, and we then produce a scientific statement called intersection or Union, and argue that for me it is like reading with you. This serious attitude she says is to be fundamental, or element structured, like a being in a union with her being. Then of course she gets upset in a crisis of love, and leaves, along this time, we had spent time crossing streets discussing eternity, even happiness as sub-specie contingency, and stormed into the other side of the road, crossing it with a suit which I call Iranian cover. I call this fundamental."

IX. What is a Psychoanalytic Tenor in Sirohi over Lacan?

I like the way Sirohi just spends time, he keeps talking in philosophy or politics, is joking in murderous fashion, also deeply crass Hindi language jokes, he is just all style according to Giri I am with. Now it is true we live above his house, and can just meet him. But I agree it is not important, we are on the phone.

In Lacan, the deadlock is traversed by the subject, but he is caught in it. It means in true Lacanian fashion, that the object of the cause of desire coincides with the desire. It means there is a point of antagonism, a type overlapping of drive and antagonism, which is called self-relating death drive in my own philosophy. Instead Sirohi opts for the unheard of argument, which is formal, that the deadlock is overcome by coinciding therefore with desire, and this makes it traumatic or positive.

So my own philosophy has changed, from the real, violence, death drive all of that that Badiou keeps telling me in humour, to the self-relating positive death instinct, which then co-incides with grace, and inspiration. The mood for this as we keep saying is the

film 21 grams, if seen as Sirohi watches the film, a set of simple daily life edits, mediated by an accident which then turns into a detective investigation, and a suicide in borrowed time. What I like about this edited cinema is, as I keep talking to Inarritu on the other side, the director of the film, its simple time spent. Edits of having the early morning breakfast, an edited syntax, of small scenes, which close with another scene of him caught in a second joking with his wife in the car, and then of course Sirohi caught smoking a cigarette and dancing in his room. All of this I call psychoanalytic tenor in his life.

X. Scenes - The Psychoanalytic University Life of Sirohi

Sirohi is not attending the university life he always wanted as a young man. He simply cannot handle its alienation. He cannot make it. He imagines working on a 500 page long translation of Being and Event by Badiou, Science of Logic by Hegel and even Leibniz and finally some Lacan, all to scenes, like cinematic scenes. He calls this his book under preparation Scenes. I call this his problem with intelligence, when he says he will translate all these books to French, and then compose scenes. I think he wants 10 years for this project. He cannot handle the alienation, is the problem. I mean he is deeply moved in love.

XI. The Logic of Sense in Sirohi - Sex, and Dialogues

Sirohi always has sex once a night. He then sleeps, and this sleep goes into 16 hours. We keep waiting for him to wake up and joke along his lines, he then as a routine goes out to the center of the city or near by or even some other vector he calls it of the city. This I call the logic of sense in Sirohi, it is a simple daily routine.

XII. Psychoanalysis in Althusser, Lacan read by Sirohi

Sirohi concludes his daily life, with some philosophy for the radio of people listening to him every day. He says Althusser is not a Symbolic order, only an Imaginary order of voice, gaze, image and its intersections in complex articulation of each level. Even Lacan is not about the symbolic, but about this Imaginary, such as a small incident of asking for her phone number or antagonism on this practice. I call this violence in Sirohi, he doesn't know he is a genius in psychoanalysis, it is something like the waiting for a letter, that we cannot handle so we do not buy as Sirohi demands a fax machine or a postal letter sent. It is too traumatic, this life, according to Catherine Malabou. It also means, this is Communism, the daily fax after work.